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## V.—HORACE AND PHILODEMUS.

Professor Hendrickson in his most interesting paper on Philodemus (A. J. P. XXXIX 31) quotes Horace, Serm. I 2, 120 :

illam 'post paulo' 'sed pluris' 'si exierit vir'  
Gallis, hanc Philodemus ait sibi, quae neque magno  
stet pretio

and rightly points out that Horace is quoting and summarizing an epigram by Philodemus. The warning is by no means superfluous, for in what is still the best English edition of the Satires Palmer, incredible though it may seem, actually reproaches Orelli with believing in Philodemus as a real person and insists that the name merely describes the character, 'a man of low tastes'. Philodemus certainly thought that his name was appropriate to his vagrant amours (A. P. V 115), but he probably never imagined that it would be made a reason for denying his existence. But when Professor Hendrickson says that the particular epigram to which Horace is referring has not been preserved, it is possible that he is mistaken. Is it not more probable that Horace after quoting 'o crus o bracchia' from Philodemus' description of Flora (A. P. V 132) proceeds to develop the rest of the satire from the six-line epigram A. P. V 126 ?

πέντε δίδωσιν ἐνδὸς τῇ δεῖνα ὁ δεῖνα τάλαντα,  
καὶ βινεὶ φρίσσω, καὶ μὰ τὸν οὐδὲ καλὴν ·  
πέντε δ' ἐγὼ δραχμὰς τῶν δώδεκα Λυσιανάσση,  
καὶ βινῶ πρὸς τῷ κρέσσονα καὶ φανερῶς.  
πάντως ἤτοι ἐγὼ φρένας οὐκ ἔχω, ἢ τό γε λοιπὸν  
τοὺς κείνου πελέκει δεῖ διδύμους ἀφελεῖν.

'A thousand down,' she cries, the ugly jade.  
He pays the money and is still afraid.  
My Lysianassa charges me a crown  
And lets me kiss her before all the town.  
Either I'm wrong, or else he should be sent  
Straight to the gelder for his punishment.

The word 'Galli'—which with this meaning should perhaps be written without the capital—gives the direct reference. Though Philodemus visited Gaul in his patron's train, the

word here signifies not a native of that country but a person who has undergone the operation hinted at in the sixth line of the Greek.

The habit which the Roman poets have of working up a long passage from a few lines in some Greek original by the addition of a mass of realistic details deserves more study than it has yet received. Ovid, who, in the period of the *Amores* and the *Ars Amatoria*, was even more influenced by Philodemus than is Horace, would supply several examples. The fifth poem in the first book of the *Amores* may record an actual experience, but in its literary form it is modeled on the epigram of Philodemus A. P. V 132; and the seventh piece in the third book is merely a long expansion of A. P. XI 30.

A champion once within the lists of love,  
Twice seven times my prowess I would prove.  
But now, e'en though I strive the whole night through,  
Scarce one sure sign of vigour can I show.  
Too oft the pitcher to the well has gone;  
'Twas spent before, and now 'tis wholly done.  
Languid I lie, a piece of twice-chewed string;  
O age, can you more cruel torture bring!

One more example in a different and more pleasing style. The episode of the old pirate turned gardener in the fourth Georgic is justly held to be one of Virgil's most exquisite pictures. It is beautiful, but its beauty is a beauty of detail and language. The 'idée mère' is to be found in an epigram of Leonidas (A. P. VI 226):

τοῦτ' ὀλίγον Κλείτωνος ἐπαύλιον, ἥ τ' ὀλιγῶλαξ  
σπείρεσθαι, λιτός θ' ὁ σχεδὸν ἀμπέλων,  
τοῦτό τε ῥωπαῖον ὀλιγόξυλον · ἀλλ' ἐπὶ τούτοις  
Κλείτων ὀγδώκοντ' ἐξεπέρησ' ἔτεα.

'Behold poor Clito's humble cot,  
His vineyard small, his garden plot,  
The wood from whence he faggots bears.  
Yet thus he lived for eighty years.'

F. A. WRIGHT.